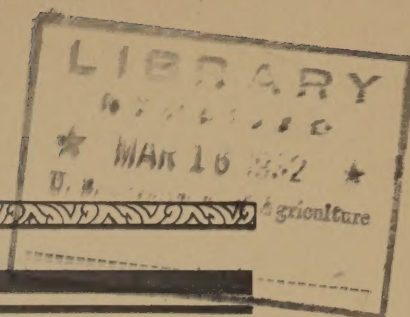


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America's Religious Songs



*Descriptive Notes Prepared by R. A. Turner, —
Field Agent, Office of Cooperative Extension Work,
United States Department of Agriculture and broadcast
as a part of the 1931-32 National Music Achievement Test.*

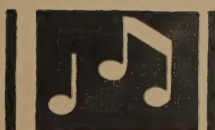
SATURDAY, MARCH 5, 1932

LEARNING TO KNOW AMERICA'S MUSIC

THIS SERIES of musical compositions covering the general theme "Learning to know America's Music" was arranged for broadcasting during the regular National 4-H Club Radio Programs which go on the air over the chain of radio stations associated with the National Broadcasting Company from 12.30 to 1.30, *Eastern Standard Time*, "Always on the first Saturday of each month." The music will be played by the United States Marine Band. A pamphlet listing the individual selections chosen for each program may be obtained upon application to the Office of Cooperative Extension Work, United States Department of Agriculture. The subjects featured in this series follow:

LEARNING TO KNOW AMERICA'S MUSIC

December 5, 1931	_____	<i>America's Indian Music</i>
January 2, 1932	_____	<i>America's Negro Spirituals</i>
February 6, 1932	_____	<i>America's Patriotic Music</i>
March 5, 1932	_____	<i>America's Religious Songs</i>
April 2, 1932	_____	<i>America's Country Dances</i>
May 7, 1932	_____	<i>America's Favorite Songs</i>
June 4, 1932	_____	<i>America's Favorite Composers</i>
July 2, 1932	_____	<i>Final National 4-H Club Music Achievement Test.</i>



EXTENSION SERVICE

United States Department of Agriculture, Washington, D.C.

AMERICA'S HYMNS AND RELIGIOUS SONGS

From the 1931-32 National 4-H Music Achievement Series,
"Learning to Know America's Music"

How do you do, 4-H club folks and friends.

To-day brings us to the fourth broadcast in the 1931-32 National 4-H Music Achievement Test. In this year's series, which is entitled "Learning to Know America's Music," we have thus far studied America's Indian music, America's Negro songs and spirituals, and America's patriotic music. To-day we turn our attention to America's hymns and religious songs.

It is very logical that music should play an important part in divine worship. Such arts as painting, sculpture, architecture, poetry, and dramatic expression have been called into the service of public worship, and, along with these, music has made its contribution.

People always like to sing together in utterance of common sentiments and affections. The singing of hymns has been and still is an expression of human emotions.

The Son of God Goes Forth to War - Cutler

The first selection on to-day's program is the hymn, The Son of God Goes Forth to War. This is one of our most rousing missionary songs. This was written in recognition of all who, from the days of the apostles, have gone out with a missionary purpose. In the second verse the reference is to the martyr Stephen. The third verse refers to the Twelve Apostles, and the fourth verse refers to all who have given their lives in the cause of Christianity. Reginald Heber, the author of the words, "followed in their train" when he became a missionary to India.

The composer of the music, Henry Stephen Cutler, is sometimes credited with instituting the first choir for men and boys, and also one of the first vested choirs found in an American church. Cutler was born in Boston in 1825.

The United States Marine Band, Capt. Taylor Branson conducting, plays The Son of God Goes Forth to War, by Cutler.

DISTRIBUTION: A copy of these annotations has been sent to each State club leader.

The Little Brown Church in the Vale - Pitts

All of you farm boys and girls will doubly enjoy the next number because it has a truly rural background. It is the well-known religious song, The Little Brown Church in the Vale, sometimes called The Church in the Wildwood. Both words and music were written by William Savage Pitts.

Away back in 1855, the folks living near what was then the little village of Bradford in Chickasaw County, Iowa, organized a church with five charter members. Along with the names of those courageous pioneers, the names of two men, Rev. John K. Nutting, pastor of the church for many years, and that of his friend, William Savage Pitts, a young music teacher, are interwoven into the history of this church. We are told that Mr. Pitts was much impressed with a certain open space in the woods near Bradford as a desirable site for a church. Within the next few years, a church building, which was later painted brown, was constructed on this particular site. Some one furnished the trees from which the lumber was sawed, stone for the foundation was obtained from a near-by quarry, and the bell was hauled by ox team from the nearest railroad. It was in truth a pioneer church.

Some years later Pitts returned, and conducted a singing school in the little church, and one of the songs used was The Little Brown Church in the Vale, which he had composed while at his home in Wisconsin. The song seemed to fit their little brown church so well that the congregation adopted the name, and since then this particular church has been known as The Little Brown Church in the Vale.

The little village no longer exists, but the church still stands in the vale, 2 miles east of Washua, and it is still painted brown. Over the door is a tablet which reads "The Little Brown Church in the Vale, Built 1862." The old bible is still used during the services on each Sunday. We are told that between fifty and sixty thousand people visit this now famous church each year, and that many a happy bride has pulled the bell rope after a romantic wedding ceremony there.

At the seventy-fifth anniversary of the organization of the church, special recognition was given William Savage Pitts, the composer of the song which gave the church its name, John K. Nutting, its pioneer pastor, and to that group of faithful members who made possible the building of this house of worship.

The Little Brown Church in the Vale might rightly be named as one of America's religious shrines.

This truly rural American religious song, The Little Brown Church in the Vale, by Pitts, is played for us by the United States Marine Band, Capt. Taylor Branson conducting.

Hymns used in religious service are to be found in all languages. A study, made some time ago, revealed that there were then some 40,000 English and American hymns, and that the total number of Christian hymns in all languages was not less than 400,000. No one knows what the total is to-day.

The development of hymn writing in America is worthy of comment. The Bay Psalm Book, so named because it was originally printed in the colony on Massachusetts Bay, is on record as being the first book of importance to be published in the Colonies. That was some time prior to 1640.

The first record relative to the introduction of an organ in an American church is, that in 1704 the matter was brought before Trinity Church in New York City. The organ was eventually installed, in 1741.

Three men, Thomas Hastings, Nathaniel Gould, and Lowell Mason, who is sometimes called the "father of American church music," had much to do with the early development of church music in America.

The Old Rugged Cross - Bennard

Our next selection is another hymn which is a general favorite in America wherever it is sung. Many of us who are enjoying this program will remember singing this hymn in our home church. It is The Old Rugged Cross, by Bennard, and is played by the United States Marine Band, Capt. Taylor Branson conducting.

God Be With You - Tomer

God Be With You is the name of our next hymn. The author, J. E. Rankin, was born in New Hampshire and wrote the words to the first verse of this hymn while he was pastor of one of our churches here in Washington, D.C. He sent those lines to his friend, W. G. Tomer, with the request that he compose music for them. Tomer sent back the music as it is used to-day, whereupon Doctor Rankin wrote seven more verses.

Mr. Tomer, the composer, was born in New Jersey. He was a country boy who loved music and who could carry his part in the old-time singing school and lead the neighborhood choir on Sunday. As a boy he taught himself to play the violin and the bass viol and wrote several short musical sketches. After the Civil War, he engaged in newspaper work here in Washington, where he met Doctor Rankin. At Mr. Tomer's funeral, the choir very fittingly sang God Be With You, for that hymn is his memorial.

With Capt. Taylor Branson conducting, the United States Marine Band plays God Be With You, by Tomer.

Nearer My God to Thee - Mason

Next we hear Nearer My God to Thee, a composition by Lowell Mason. Mason was born in Massachusetts, and so early did he display musical ability that at the age of 16 he directed the church choir in Medfield. He wrote this tune and published it in 1856, and so started the hymn on its way to popularity. The words were written in 1840 by Sarah Flower Adams. It is said that this was President Lincoln's favorite hymn.

Nearer My God to Thee, by Mason, is played by the United States Marine Band, with Capt. Taylor Branson conducting.

The time allotted to us in this program permits the mention of but a few of America's hymns or of her composers of church music. But attention should be called to the work of Fanny J. Crosby, who is credited with having written the words for some 8,000 hymns, and to Dudley Buck, Harry Rowe Shelley, and Horatio Parker, who, along with others, have made extensive contributions to America's choir music.

Jesus, Savior, Pilot Me - Gould--Barnhouse

Now I'm going to add one number which was not included in our original list of compositions to be used this year in "Learning to Know America's Music."

The music of Jesus, Savior, Pilot Me was composed by John E. Gould. C. L. Barnhouse, of Oskaloosa, Iowa, has transcribed this beautiful hymn, and this particular contribution to America's religious music will be played for us now by the United States Marine Band, Capt. Taylor Branson conducting.

The Holy City - Adams

Now we shall listen to three religious songs which are not American in origin but which have been used to such an extent throughout America that we seem to have adopted them. The first of these is The Holy City, by Adams. The composer is Michael Maybrick, who used the pen name of Stephen Adams, and who once made a successful concert tour of the United States. The words are by Weatherly, an English author.

Under the baton of Capt. Taylor Branson, the United States Marine Band plays The Holy City, by Adams.

Lead, Kindly Light - Dykes

Our next selection was the favorite hymn of President McKinley, and was sung at his funeral. It is Lead, Kindly Light, by Dykes. In his diary, Dykes indicated that the tune came to him while he was walking in the streets of London, his home city. At the time the words were written by John Henry Newman, he was much concerned by the Oxford movement, then being agitated among his home churches. He took a vacation cruise on the Mediterranean Sea and, while on board ship, wrote the words to this hymn.

The hymn, Lead, Kindly Light, by Dykes, is played next by the United States Marine Band, Capt. Taylor Branson conducting.

Before we listen to our last selection on to-day's program, may I tell you that during next month's national 4-H club radio program at this same hour on Saturday, April 2, we shall study America's country dances?

Eili, Eili (Traditional)

We conclude our study to-day with one of the traditional Hebrew tunes, Eili, Eili, as transcribed by Katz. There is no more popular song in the entire field of Jewish religious music than this. No one seems to know, authoritatively, its origin.

The song is a story of the tragedy of a people in distress, who, although their hope is eternal, are always ready, if need be, to lay down their lives for their belief.

The last number in to-day's National 4-H Music Achievement Test is Eili, Eili, which is played for us now by the United States Marine band, Capt. Taylor Branson conducting.

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